

(play this for the solo portion of the audition)

* MOZART: CONCERTO, MVT. I

55 *f* *Solo* *p*

59

64

68 *f* *p*

73 *f* *mf* 75 2

78 Solo

83 *f* *mf*

86 *p*

91 *mf* easy

96 *f* 1

FINA $\text{♩} = 110-126$

RIMSKY-KORSAKOV: SCHEHERAZADE

Clarinet, p. 2

Mvt. II

IN A

Recit. Moderato assai.

ud lib. *f* Solo: *f* *tento* *lunga* *p* *accel.* *cresc.* *poco rit.*

63 *tempo* *f* *tento* *lunga* *p* *accel.* *cresc.* *poco rit.*

54 *tempo* *f* *tento* *lunga* *p* *accel.* *cresc.*

in B

Andantino quasi Allegretto.

III.

19 Solo. *p* *A* 11

IN B^b

D 1
pocchiss.
più mosso.

* Solo. *grazioso* *ppp* *pocchissimo cresc.*

E *un poco più forte*

F *pp*

pp

IN B^b (MVT. III)

* 7

p

VIN A MVT. IV $\text{♩} = \text{c. } 85$

I Solo.

mf

K

$\text{♩} = 60 - 76$

in A

9

p *mf*

Staff 9: Treble clef, key signature of two sharps (F# and C#). Measure 9 starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. It features a melodic line with triplets and slurs.

10

4

8

11

p *mf*

Staff 10: Continuation of the melodic line. Measure 10 is piano (*p*), and measure 11 is mezzo-forte (*mf*). Includes triplets and slurs.

10

mf

Staff 11: Continuation of the melodic line. Measure 10 is mezzo-forte (*mf*). Includes triplets and slurs.

13

12

sff *mf*

Staff 12: Continuation of the melodic line. Measure 12 is sforzando (*sff*), and measure 13 is mezzo-forte (*mf*). Includes triplets and slurs.

16

sff *mp*

Staff 13: Continuation of the melodic line. Measure 16 is sforzando (*sff*), and measure 17 is mezzo-piano (*mp*). Includes triplets and slurs.

18

13

2

Staff 14: Continuation of the melodic line. Measure 18 is mezzo-forte (*mf*). Includes triplets and slurs.

14

p

Staff 15: Continuation of the melodic line. Measure 14 is piano (*p*). Includes triplets and slurs.

25

15

p *p*

Staff 16: Continuation of the melodic line. Measure 25 is piano (*p*). Includes triplets and slurs.

29

16

sempre crescendo

132

Staff 17: Continuation of the melodic line. Measure 29 is piano (*p*). Includes triplets and slurs.

34

17

f

Staff 18: Continuation of the melodic line. Measure 34 is forte (*f*). Includes triplets and slurs.

36

f

Staff 19: Continuation of the melodic line. Measure 36 is forte (*f*). Includes triplets and slurs.

39

18

f *ff*

Staff 20: Continuation of the melodic line. Measure 39 is forte (*f*), and measure 40 is fortissimo (*ff*). Includes triplets and slurs.

STRAVINSKY: THE FIREBIRD
" VARIATION "

Clarinet, p. 5

Dear Instrumentalist:

Auditions will be held during the first three days of classes in the fall, August 28, 29 and 30. For new students, go to the Symphonic Band and Symphony Orchestra table in the Beamer Center during Freshman Orientation, Aug. 22-24, and we will sign you up for an audition time. For returning students, we will sign you up for a time and let you know.

In addition to preparing the excerpts in this packet, **please prepare a one- to two-minute portion of a solo of your choice** (except for percussionists). This should be something you choose that shows your strengths as a musician (some audition packs include such an excerpt for all to play, instead of individually-chosen solos). The auditions are about 6-7 minutes long.

***Non-music majors who wish to audition only for Symphonic Band are only required to play the excerpts marked with an asterisk. (*)**

Here are a few tips for you as you prepare for your audition:

Be sure to listen to the excerpts in context. In other words, listen to the orchestral or band composition that contains your excerpt so that you have an idea about the tempo, style, mood, and dynamics. Be sure to check the tempos and metronome marks given on the excerpt, as well as clefs, transpositions, etc. (some of the wind and brass excerpts call for transposition since this is a common practice in the orchestra).

As you look at each excerpt try to discern which technique or techniques is being tested. Tone quality, intonation, and rhythmic precision are vitally important, but so is the ability to shape the musical phrase and give the music direction.

Arrive at the audition early to give yourself time to warm up. Make sure you have your music, instrument, mutes, etc. with you at the audition (no cases). String players, make sure your strings are tuned before you enter. Since there are so many people auditioning we have to keep to a strict schedule.

For those violinists interested in auditioning for concertmaster, there will be additional audition music available one or two weeks before classes begin. **The auditions will be at the same time as your regular audition, NOT an additional audition time.** Please sign up for two consecutive slots if you are auditioning for concertmaster. The audition will consist of selections in addition to the main audition music, sight reading, plus a separate passage to bow, finger, and prepare to play.

Have a great summer, and keep playing!

Dr. Sommerville
Orchestra Director, Interim Band Director